

FACULTY OF MUSIC  
UNIVERSITY OF TORONTO

# Symphony Orchestra

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MICHEL TABACHNIK, CONDUCTOR

MACMILLAN THEATRE

SATURDAY JANUARY 25, 1986

8 PM

## PROGRAMME

Alborada del Gracioso

Maurice Ravel  
(1875-1937)

Concerto for Piano and Orchestra  
No. 2 in G minor, Op. 22

Camille Saint-Saëns  
(1835-1941)

Andante  
Allegro scherzando  
Presto

*Chia-Chien Chou, piano*

## INTERMISSION

Symphony No. 4 in E minor, Op. 98

Johannes Brahms  
(1833-1897)

Allegro non troppo  
Andante moderato  
Allegro giocoso - Poco meno presto  
Allegro energico e passionato - Più allegro

★ ★ ★ ★ ★ ★

## Alborada del Gracioso

Maurice Ravel

When Maurice Ravel was thirty years old, his music provoked an uproar which brought down the esteemed administration of the Paris Conservatoire.

A few months later, his controversial style was to move even further from tradition; as he said in his autobiography, "The *Miroirs* of 1905 are a collection of piano pieces which mark a decided turn in the development of my harmony". In 1918, the composer re-scored the fourth of the set, *Alborada del Gracioso* (Dawn Song of the Jester), for a large orchestra with two harps and a colourful percussion section. With its vigorous rhythms, strumming effect and castanets, the opening evokes Ravel's well-known Spanish mood. After a plaintive bassoon serenade, the work ends with a wild reprise of the first section. Ravel would doubtless be amused by modern criticism; while the German musicologist H.H. Stuckenschmidt thought the piece reflected "a psychopathological state of fluctuation". Norman Demuth has decided that "if ever there was a demonstration of debauchery in music, this is it".

## Concerto for Piano and Orchestra No. 2 in G minor, Op. 22

Camille Saint-Saëns

"It has everything - dash and elegance, dazzling brilliance and temperament; it is good music too, if not devoid of a certain banality". So said Arthur Rubinstein of the second piano concerto of Camille Saint-Saëns. Composed on three weeks notice at the friendly request of Anton Rubinstein, who wanted something to conduct in Paris, the concerto had its première with the composer at the piano in the Salle Pleyel on May 13, 1868. As Franz Liszt wrote to Saint-Saëns of the lyrical *Andante sostenuto*, "You take into account the effects of the pianist without sacrificing anything of the ideas of the composer...At the very outset, the prelude is very striking and imposing: after a very happy inspiration you do wisely to reproduce it at the end of the first movement and to accompany it this time with some chords". The second movement, *Allegretto scherzando*, whose opening is reminiscent of Mendelssohn, has been called "the quintessence of boulevardier nonchalance". In the final movement, Saint-Saëns may have been taking revenge on his friend Rubinstein, who as soloist had made things difficult for him during his own conducting debut by "taking not the slightest notice of the orchestra". In any case, the furious *Presto* is entirely dominated by the pianist.



## Symphony No. 4 in E minor, Op. 98

Johannes Brahms

Composed at his Mürzzuschlag retreat during the summers of 1884 and 1885, Brahms' Fourth Symphony received its first performance in Meiningen on October 17, 1885. It was favourably reviewed there and on tour, but met with mixed reviews in Vienna, where Hugo Wolf wrote of this great masterpiece that Brahms had displayed "the art of composing without ideas". No doubt the young Wagnerian had misunderstood the older composer's aesthetic goals, and especially the restraint and economy of means with which he fulfilled them. In the first movement, with its three principal themes, Brahms re-works the material of the recapitulation in a manner emulated by Dvořák and Bruckner. The *Andante*, with its hints of the Phrygian mode, reminded Richard Strauss of "a funeral procession moving in silence across moonlit heights". For the third movement, a scherzo marked *Allegro giocoso*, Brahms moves to the key of C major, a third away from the tonic E. The finale is a series of thirty variations on an eight-measure passacaglia theme.

*Notes by Professor Mary Ann Parker-Hale*

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## TONIGHT'S ARTISTS

Considered one of today's most talented European conductors **MICHEL TABACHNIK** concluded his studies in piano, conducting and composition at the Conservatoire in his home town of Geneva and embarked upon a conducting career which quickly brought notice and invitations from such prominent masters as Igor Markevitch, Pierre Boulez and Herbert von Karajan.

No stranger to Toronto by way of his acclaimed work with the Canadian Opera Company - **Lohengrin** and **Carmen** ('83/'84), **The Rake's Progress** ('85), and most recently, **Madama Butterfly** - Maestro Tabachnik has conducted operatic productions at the Deutsche Oper, Rome Opera and at festivals in Paris, London, Prague and Athens. In constant demand as a conductor of symphonic and lyrical works, he has led such distinguished orchestras as the Berlin Philharmonic the Amsterdam Concertgebouw, the Orchestre de la Suisse Romande, the Paris National Orchestra and the Los Angeles Philharmonic. Most recently he led the Warsaw Philharmonic in a tour of Poland, and directed performances of **La Boheme** in Zurich.

Born in Toronto, **CHIA-CHIEN CHOU** began studying piano at the age of four. Formal lessons began a year later with the late Carmel Archambault at the Royal Conservatory of Music in Toronto. In 1975, on scholarship at the Conservatory, lessons with Margaret Parsons-Poole commenced. At the 1982 Kiwanis Music Festival of Toronto, he received the R.J.R. Russell and J.F. Dales Memorial Silver Tray for piano. Mr. Chou remained on scholarship until he was eighteen when he was accepted into the Faculty of Music at the University of Toronto. He studied with Anton Kuerti during his first year at the Faculty and is currently studying with Professor Patricia Parr in the third year of his programme towards a Bachelor's degree in piano performance. Mr. Chou spent the past summer studying at the Staatliche Hochschule für Musik in Stuttgart, West Germany.



## *The University of Toronto Symphony Orchestra*

### *Violin 1*

- Anya Aide, Toronto*  
*Elizabeth Alford, Toronto*  
*Nancy Bonusiwich, Mississauga*  
*Angela Cox, Scarborough*  
*Marie-Andrée Demers, St-Nicolas, Québec*  
*Trevor Dick, Lantzville, B.C.*  
*John Douglas, Port Credit*  
*Carol Fujino, Burlington*  
*Mary Ann Fujino, Burlington*  
*Elizabeth Johnston, Willowdale*  
*Dean Marshall, Calgary, Alberta*  
*Geoff Nuttall, London*  
*Joanne Oppenorth, Edmonton, Alberta*  
\* *Marc Sabat, Fredericton, New Brunswick*  
*Valerie Selander, Deep River*  
\*\* *Paul Zafer, Toronto*

### *Violin 11*

- John Bailey, Toronto*  
*Anita Buttemer, West Hill*  
*Jill Dawson, Mississauga*  
*Vicki Dvorak, Toronto*  
*Tracey Finn, Aylmer, Québec*  
*Kenji Fusé, Toronto*  
*Helen Hong, Toronto*  
*Caroline Hoy, Guelph*  
*Catherine Hoy, Guelph*  
*Ines Pagliari, Toronto*  
*Nicholaos Papadakis, Toronto*  
++ *Angela McCullough, Saskatoon, Saskatchewan*  
+ *Stephen Sitariski, Toronto*  
*Andrea Weber, Elmira*  
*Jane Woods, Toronto*

### Viola

- + Jonathan Craig, Oakville
- Ross Daly, Weston
- Julian Fisher, Toronto
- Alice Jackson-Hiller, Toronto
- Bridget LaMarche, Toronto
- Donald Lyons, Toronto
- David McFadden, Guelph
- ++ Rifat Qureshi, Toronto.
- Beverley Spotton, Toronto
- Elizabeth Wells, Islington

### Cello

- Cameron Adams, Oakville
- Jean Bresse, Chicoutimi, Québec
- Janus Boroweic, Toronto
- Greg Hubert, Toronto
- Laura Jones, Brandon, Manitoba
- + Joo Won Kim, Toronto
- ++ Margot Marlatt, Klamath Falls, Oregon
- Zoltan Rozsnyai, Toronto
- Allison Smith, Falls Church, Virginia

### Double Bass

- Jonathan Chalaturnyk, Toronto
- Robert Clutton, Burlington
- + & ++ Louis Garson, Regina, Saskatchewan
- Michael Lyons, Toronto
- Jessica Monk, Toronto
- Michael Nykilchuk, Sudbury
- Richard Walters, Trois Pistoles, Québec
- Edouard Wingell, Toronto

### Flute

- Jennifer Cluff, Toronto
- Jodi Evans, London
- Christine Feierabend, Oshawa
- Leslie Neuman, Lacombe, Alberta

Piccolo

Christine Feierabend, Oshawa

Clarinet

Laurie Bell, Kingston

Eric Evans, Unionville

Ameene Shishakly, Baie d'Urfe, Québec

Brian Simpson, Toronto

Bassoon

Bill Cannaway, Scarborough

Larkin Hinder, Toronto

Carol-Anne Turton, Ottawa

Contrabassoon

Carol-Anne Turton, Ottawa

French Horn

Linda Bronicheski, Sudbury

David Parker, Wolfville, N.S.

Janet Parker, Toronto

Neil Spaulding, Toronto

Colleen Young, Trenton

Trumpet

Eric Adelman, Toronto

Pree Austin, Guelph

Val Cowie, Toronto

Stan Klebanoff, Willowdale

Dan Timmermans, Sarnia



Trombone

Eric Anderson, Prince Albert, Saskatchewan  
Ross Harwell, Toronto  
Lee Ann Milliken, Toronto  
Rachel Thomas, Toronto

Tuba

Michael Redner, Port Hope

Percussion

Joseph Cordi, Toronto  
Stephen Skoutajan, Toronto  
John Thompson, Halifax, Nova Scotia  
David Wilson, Beamsville

Harp

Laura Stephenson, Toronto  
Sharlene Wallace, Oakville

Managers/Librarian

Louis Garson  
Michael Nykilchuk

\* Concertmaster - Brahms

\*\* Concertmaster - Ravel and Saint-Saëns

+ Principal - Brahms

++ Principal - Ravel and Saint-Saëns

*The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.*

*Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Money, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.*

### UPCOMING EVENTS AT THE FACULTY OF MUSIC

- JANUARY 26 U OF T WIND SYMPHONY JOHN BARNUM, CONDUCTOR  
WORKS BY SCHOENBERG, REED, ROSSINI, PERSICETTI,  
TCHAIKOVSKY, BARBER AND PROKOFIEV  
3 PM MACMILLAN THEATRE \$3.00
- JANUARY 27 PUBLIC MASTERCLASS PAULA ROBISON, FLUTE; ORFORD  
STRING QUARTET  
7 PM WALTER HALL FREE
- FEBRUARY 8 FACULTY ARTISTS SERIES CONCERT JAMES CAMPBELL,  
CLARINET, RIVKA GOLANI, VIOLA; WILLIAM AIDE  
PIANO; PATRICIA KERN, MEZZO-SOPRANO; ORFORD  
STRING QUARTET; RUSSELL HARTENBERGER, PERCUSSION  
U OF T CONCERT CHOIR; FACULTY ENSEMBLE; JOHN  
HAWKINS, CONDUCTOR MOZART, RESPIGHI, ICHIYANAGI,  
STRAVINSKY  
8 PM WALTER HALL \$10, \$6 STUDENTS/SENIORS